

CATALOGUE OF
AN EXHIBITION OF
ETCHINGS AND
DRAWINGS

BY

HERMAN A. WEBSTER

ASSOCIATE OF THE ROYAL SOCIETY
OF PAINTER-ETCHERS
LONDON



FREDERICK KEPPEL & CO.

4 EAST 39TH STREET
NEW YORK

FEBRUARY 15 TO MARCH 9, 1910

CATALOGUE OF
AN EXHIBITION OF

ETCHINGS AND

DRAWINGS

BY

HERMAN A. WEBSTER

ASSOCIATE OF THE ROYAL SOCIETY
OF PAINTER-ETCHERS
LONDON



FREDERICK KEPPEL & CO.

4 EAST 39TH STREET
NEW YORK

FEBRUARY 15 TO MARCH 9, 1910

NE300

W39K44

1910

Webster

CATALOGUE

ETCHINGS

1 The Court, Bourron.

On white paper.

2 The Same.

On paper of a warmer tone.

3 Paysanne.

" . . . *Paysanne*, a clever and direct figure-study of an old peasant at Marlotte, comes as an episode of pleasing variety in Mr. Webster's work, and tends to show that, though he has his preferences, he is not really fettered by any limitation of subject or treatment." Martin Hardie, *Herman A. Webster*.

(The Keppel Booklets. Fourth Series, No. 1, page 20.)

4 Toledo.

On verger paper.

5 The Same.

On Japan paper.

6 The Alhambra : Mirada de las Reinas.

7 St. Ouen, Rouen.

On verger paper. Richly printed impression.

"His chief delight is in the nooks and corners of old-world thoroughfares and culs-de-sac, where deep shadows lurk in the angles of time-worn buildings, and sunlight ripples over crumbling walls, seamy gables, and irregular tiled roofs. Of such is a series of subjects found in old Rouen—the *St. Ouen*; the *Rue du Hallage*, where the cathedral spire towers high above old timbered houses; and that charming plate with the title, *Old Houses, Rouen*, a quaint corner of tenements whose high-pitched roofs stand propped against one another for all the world like a castle of cards. The etcher of this and of the *St. Ouen* was welcomed with warm sympathy by the *Gazette des Beaux-Arts*, which said that 'never before has there been so fervent and skilled an interpreter of the bowed timber and crumbling plaster of the old houses of Rouen, which line the street ending in the cathedral with its pointed spire against the open sky.'"

Martin Hardie, *Herman A. Webster*.

- 8 **The Same.**
On paper of a greenish tint, printed with less tone upon the plate.
- 9 **La Cathédrale, Rouen.**
On verger paper.
- 10 **The Same.**
On Japan paper.
- 11 **Old Houses, Rouen.**
On verger paper.
- 12 **The Same.**
On Japan paper.
- 13 **La Rue du Hallage, Rouen.**
- 14 **La Rue Haute, Pont de l'Arche.**
On verger paper.
- 15 **The Same.**
On Japan paper.
- 16 **La Chaumière.**
- 17 **Cour Normande.**
On verger paper.
"And so we pass to two courtyard scenes — belonging, like the Rouen subjects, to the year 1906—the *Cour Normande*, and *Les Blanchisseuses*. In both we find the artist becoming more adept in using broad and balanced disposition of light and shade to give not merely chiaroscuro but the suggestion of actual color, and more skilled in adding exquisiteness of detail to refined truth of visual impression. *Les Blanchisseuses*, in particular, with its rich mystery of shadow, with its sunshine falling on white walls and lighting the seamed interstices of plaster and timber, has an indefinable charm that, for myself at any rate, makes it a high-water mark in Mr. Webster's art."
Martin Hardie.
- 18 **The Same.**
On papier verdâtre.
- 19 **Les Blanchisseuses.**
- 20 **Old Butter Market, Bruges.**
On verger paper.
- 21 **The Same.**
On Japan paper.
- 22 **Bruges: Fête de l'Arbre d'Or.**
On verger paper.
"Of similar type is the *Old Butter Market, Bruges*, where a cobbled street curves beneath a shadowed archway; and then

for variety you step from 'Bruges la Morte,' from the silent cobbles that centuries ago were a busy thoroughfare for ringing feet, to the Bruges of to-day. It is Bruges in a very different aspect, this free and spirited study made on July 27, 1907, on the day of the Fête de l'Arbre d'Or, giving a quick impression of gay holiday crowds, of banners fluttering against the open sky, and of the 'belfry old and brown' whose carillon inspired America's poet, as its tall form and fretted outline have inspired the American etcher of whom I write."

Martin Hardie.

23 The Same.

On Japan paper.

24 Morlaix (after Lalanne).

On verger paper.

25 The Same.

Upon paper of a warmer tone.

26 La Rue Brise-Miche, Paris.

On verger paper.

"It is but natural that an artist of Mr. Webster's temperament, a devoted admirer of Meryon, should become absorbed in Paris herself and endeavor to put upon copperplate the 'poésie profonde et compliqué d'une vaste capitale.' The Bruges and Rouen plates showed Mr. Webster to be keenly susceptible to the magnetism and charm of medieval tradition, but Paris, steeped in sentiment even more than Rouen or Bruges, was to rouse a still greater warmth and feeling. He began by searching out those picturesque streets in the old quarters that have survived the wholesale demolition of Baron Haussmann, a name hated by artists as that of Grainger by lovers of books. The *Rue Brise Miche* found its way to the Royal Academy, and was also honored by publication in the *Gazette des Beaux-Arts* (July, 1907)."

Martin Hardie.

27 The Same.

On Japan paper.

28 La Rue de la Parcheminerie, Paris.

In black ink, on verger paper.

"Very akin to it in restful balance of composition and in fine shadow effect is the *Rue de la Parcheminerie*—of special value now, for the old street has disappeared largely since the making of the plate."

Martin Hardie.

29 The Same.

In ink of a warmer tone.

30 Notre Dame et le Quai aux Fleurs, Paris.

"Another plate of this 'Quartier Marais' series is a noble representation of Notre Dame seen from an unusual aspect. It is a drawing from near the Hôtel de Ville and shows the splendid mass of the cathedral rising above the irregular houses that face the Quartier Marais and the Quai aux Fleurs. There is freedom and charm in the treatment of the foreground, where a little tug puffs along the river and the big barges move

cumbrously under the lee of the near bank, and in the middle distance where the light plays pleasantly over the old houses; but the roof of the cathedral itself, put in with unpleasing rigidity of line, comes like cold fact in the middle of romance."

Martin Hardie.

31 Le Pont Neuf, Paris.

"A fitting companion to this vision of Notre Dame is *Le Pont Neuf*, another of the etcher's largest and most distinguished plates. The stern solidity of the bridge, with its massive masonry, its corbeled turrets, and its deeply shadowed arches, makes pleasing contrast with the irregular sky-line of the sunlit houses that rise beyond."

Martin Hardie.

32 La Rue Grenier sur l'Eau, Paris.

"A fourth plate, perhaps even finer than any of these in its force, directness, and concentrated simplicity, is the *Rue Grenier sur l'Eau*. There is much of Meryon in its clear, crisp line-work. Some day perhaps these loving studies of the old Paris of Balzac may be gathered in a series illustrating the 'Quartier Marais,' and published in an *édition de luxe* with descriptive text by the etcher. Let us hope that this may come to pass, for the buildings that Mr. Webster depicts are far more than a prosaic record of architectural features. There is a spiritual and human suggestiveness behind the mortar and bricks of his pictures: as a poet of his own nation has it, they are 'latent with unseen existences.' He has appreciated the fact that etching—an art hedged in by limitations and depending upon power of suggestion—is the one art that can give at once those delicate lines, those broad shadows, those crumbling bits of texture. The lover of etching can regard his subject with indifference, and take full joy in the soft play of sunlight, the fine choice of line, the effective massing of light and shade."

Martin Hardie.

33 Porte des Marmousets, St. Ouen, Rouen.

On verger paper.

"Gothic canopies and tracery are drawn with loving care in the *Porte des Marmousets, St. Ouen, Rouen*, but here again it is the mystery of shadow in the deep porch that supplies the true theme."

Martin Hardie.

34 The Same.

On chine collé.

35 Notre Dame des Andelys.

"A church porch has also supplied the subject of one of Mr. Webster's latest works, *Notre Dame des Andelys*. The ordinary observer will delight in the print for its beautiful rendering of a noble fragment of architecture. Those who have real knowledge of etching will appreciate it still more for its clever biting and for its subtle delicacy of line so cunningly used for the indication of stone, glass, and woodwork with their different surfaces and textures."

Martin Hardie.

36 La Rue Cardinale, Paris.

"*La Rue Cardinale* has affinity of general treatment, and is not the least interesting for an amazing *tour de force* in the rendering of color and texture in the striped blind over a shop-front."

Martin Hardie.

37 *St. Saturnin, Toulouse.*

On verger paper.

"It may be said of all Mr. Webster's etchings—and perhaps there could be no higher praise—that each possesses the faculty of provoking fresh interest. That is certainly the case with four of his most recent plates. One is an interior of *St. Saturnin, Toulouse*, majestic and stately, full of suggestive mystery in the religious light that falls with soft touch upon the pillars, throws into relief the dark masses of the choir-stalls, and strives to penetrate the dim recesses of the vaulted roof. *St. Saturnin* will be among the raria of the collector, for the plate unfortunately broke when twelve proofs only had been printed."

Martin Hardie.

38 *The Same.*

Also on verger paper, the shadows more richly printed.

39 *La Rue Fromental, Paris.*

On verger paper.

40 *The Same.*

On Japan paper.

41 *Sur le Quai Montebello, Paris.*

On verger paper.

42 *The Same.*

On Japan paper.

43 *Ancienne Faculté de Médecine, Paris.*

On verger paper.

"The artist's subtle perception of light and his refined draftsmanship have been used to singular advantage in the *Ancienne Faculté de Médecine, 1608*. One is grateful to him for his fine record of this domed building that was a little gem of Renaissance art, though there is a note of sadness in the substructure of balks and struts set at its base by the ruthless hand of the destroyer."

Martin Hardie.

44 *The Same.*

Also on verger paper, with a little more tone left upon the plate.

45 *Vieilles Maisons, rue Hautefeuille, Paris.*

On verger paper.

46 *The Same.*

On paper of a greenish tint.

47 *Invitation Head.*

A view from the artist's window.

48 *In the Quartier St. Jean, Marseilles.*

On Japan paper.

49 The Same.

On verger paper.

50 Le Vieux Port, Marseilles.

On Japan paper.

51 The Same.

On verger paper.

DRAWINGS

The following drawings are lent by the artist for this exhibition and none of them are for sale.

52 Original drawing for "Sur le Quai Montebello, Paris."

53 Original drawing for "La Rue Fromental, Paris."

54 Original drawing for "Vieilles Maisons, rue Hautefeuille, Paris."

55 Original drawing for "In the Quartier St. Jean, Marseilles."

56 Study of scaffolding. For an etching.

57 Sketch for "La Rue Cardinale, Paris."

58 The Market Place, Quartier St. Jean, Marseilles.

59 Street in the Italian Quarter, Marseilles.

60 Corner of the Market, Marseilles.

61 Le Vieux Port, Marseilles.

Proof drawn upon by the artist.

NE300
W39
K44
1910